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# Kunkel's Musical Review

KUNKEL BROTHERS, PUBLISHERS.

82 OLIVE STREET, ST. LOUIS.

I. D. FOULON, A.M., L.L.B.,

EDITOR.

## SUBSCRIPTION.

One Year (with premium)	\$2.00
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Single Copy	.25

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Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly.

WE owe a word of explanation (we had almost said apology) for the late appearance of our last number. "Misfortunes never come singly," the adage says, and we found it true last month. First, there were some errors in the making up of a page of our reading matter, which necessitated the cutting out, reprinting and inserting in the proper place of the corrected leaf—a work of no small magnitude for a large edition; next, it was found necessary to stop the printing of the music, just as the presses were being started, in order to make certain necessary corrections. At last, we had begun to get the papers in good shape, when the printers of the music discovered that 4,000 copies of one of the music forms had been wrongly backed, i. e., printed so that the page on the one side of the leaf did not correspond to that on the other side. The majority of our subscribers were supplied from the lot that had been printed correctly, but some 1,700 of those, together with our exchanges and advertisers had to wait until that mistake had been rectified. There is another adage that says that "lightning never strikes twice in the same spot." We hope it will prove true in our case and that no similar delays will hereafter annoy both us and our readers.

## CHRISTMAS AND ITS MUSIC.

FOR all the religions that have blessed or cursed mankind, the only one that was ushered into the world with a song is Christianity. The hymns which the shepherds of Judea heard must undoubtedly have been, as Milton says:

"Such music, as 'tis said  
Before was never made  
But when, of old, the sons of morning sung,  
While the Creator great  
His constellations set,  
And the well-balanced world on hinges hung."

For the musicians were seraphim and the text to which they tuned their heavenly voices has remained for nineteen centuries and will remain to the end of days, the sweetest and most comprehensive of God's messages to men: "Glory to God in the highest, and on earth peace, good-will to men." It is little wonder, therefore, that this text should, since the day of its first utterance, have been a source of inspiration to musicians of high and low degree throughout the ever-widening bounds of Christendom.

Doubtless, not a few of the "hymns and spiritual songs" of the early Church had for their theme Christ's nativity, with its strange and significant blending of greatness and lowliness—the surroundings of an outcast, the homage of a king, the weakness of an infant, the worship of a God, so well expressed in the lines of Heber:

"Cold, on his cradle, the dew-drops are shining,  
Low lies his bed with the beasts of the stall;  
Angels around him in slumber reclining,  
Majors and Monarchs and Saviors of all."

We have, however, no authentic record of any of these earlier Christmas hymns.

Later, the Christmas songs or carols partook of the odd mixture of religion and irreverence which characterized the times. Perhaps the oldest extant of these carols, is one which dates from the eleventh or twelfth century and commemorates the flight into Egypt rather than the nativity. It is the one that was sung at Beauvais and Sens, in France, at what was known as *La Fête de l'âne* (the feast of the ass). On this occasion a richly caparisoned ass, dressed as a monk and ridden by a little girl (the Virgin Mary) carrying a doll (the child Jesus) was led through the town and into the church while the clergy sang, to a no unpleasant tune:

"*Orentis paribus  
Adventum annus  
Pulscher et fortissimus  
Serevius aplinatus!  
Hec, Sive Assus, Hec!*"

The common people joined in the song, but, not being Latin scholars, they sang in French what they may have thought was a translation of the Latin, but, as to all but the last line (which was French), was hardly an imitation of it. If all the stanzas were like the one we have just quoted, which appeared in the French of the period as:

"*Mrg. Sire Anne, car chantez,  
Belle beche richigues,  
Vous aures du jolo aues,  
Eide l'avance a glaudre  
Hec Sire Anne, hea!*"

While France seems, in those days, to have led the world in the number of its *noëls* or carols, Germany and Italy were not far behind. "Wir loben alle den Kindeleins" and "Der Trop ist es freudlich," were two of the most beautiful and popular of the early German carols.

It has been said that the first allusion to English carols is contained in what an old Franciscan friar wrote about boys A. D. 1388. This wiseacre says: "That at the age of seven years they are 'pleasant of body, able and light to moving, witty to terms, caroles and withouten besynesse and drede nor perylls more than betyng with a rolle.'" It is clear however, that the custom of teaching boys "caroles" is here referred to as thoroughly established, and therefore it must have considerably antedated the writing of the worthy Franciscan. In fact, it seems to be pretty certain that the "Boar's Head Carol" which, in a somewhat modified form, is still sung at the bringing in of Christmas dinners at Queen's College, Oxford, was sung at the coronation of Henry I, as early as 1170. This is the Carol referred to, in its original form:

The here's heede in hande bring I  
With gaudes gay and meryng;  
I pray you all syng merrily,  
*Quatin in convivio*

*Cantat apri deters*  
*Beldene laudes Domini,*

The here's heede I understande,  
Is the cheefe servyse in this lande;  
Loke where ever he fande  
*Servite cum cantico.*

*Cantat apri, etc.*

Be gladde, lordes, both more and lesse,  
To cheere you all this Christmasse,  
For this hath ordred our stwardes,  
The here's heede with mustarde,  
*Cantat apri, etc.*

"To the regions of the east  
There came an ass  
Beautiful and very strong,  
Mild to carry a burden  
Hoy, Mr. Ass, hoy!"

"Hoy, Mr. Ass, since you sing,  
I will be glad to hear you sing,  
You will have hay enough  
And need to plow (if a plenty)  
Hoy, Mr. Ass, hoy!"

Another English Carol that has stood the lapse of time and bide fair to remain popular for generations yet is the one commencing:

"God rest you, merry gentlemen,  
Let nothing you dismay,  
For Jesus Christ, our Savior,  
Was born on Christmas day,  
To save us all from Satan's power,  
When we were gone astray.  
Oh, tidings of comfort and joy."

The early Christmas Carol of "Merrie England" were not confined to the story of the nativity. One, on the subject of "Drives and Lacertus" commenced in the following peculiar strain:

As it fell out upon a day, Rich Drives sicker'd and died,  
There came two serpents out of hell, his soul therein to guide.  
For up, rise up, brother Drives, and come along with me  
For you've a place provided in hell, to sit on a serpent's knee.

Possibly the author of this peculiar composition was a native of Erin, the favored island from which St. Patrick had driven all the reptiles, and menageries not being then so common as they are now) had never seen a serpent. If so, he may be forgiven for his apparent ignorance of ophidian anatomy. It is said that another very curious Carol of Christmas time, printed on hallad paper, in black letter, may yet occasionally be found pasted on a Derbyshire cottage wall. It is headed "Christus Natius Est," and is ornamented with a rude wood-cut of the Nativity, in which are seen a number of domestic animals with labels issuing from their mouths. Thus the rooster crows, *Christus, natius est*. The raven asks, *Quando?* The cow answers, *Hac nocte*. The ox bellows, *Ubi?* The sheep bleats, *Quidam*, while a deer, coming out of a wood, bears in its beak the legend, *Gloria in Excelsis*.

In Darius Gilbert's "History of Christmas Carols," we find the following description of Christmas festivities in the olden days of England:

"The day was passed in the ordinary manner, but at the close of the day the evening cakes were drawn hot from the oven, cider or beer exhilarated the spirits in every house, and the singing of carols was continued late into the night. These carols took the place of psalms in all the churches, especially at afternoon service, the whole congregation joining; and at the end it was usual for the parish clerk to declare in a loud voice his wishes for a 'Merry Christmas and a happy New Year to all the parishioners.'"

With the revival of a purer Christianity and the refinement of manners, the mixtures of drinking song and hymn, devotion and sacrilege, which had done duty as "Christmas Carols" became things of the past—a fact the antiquarian may regret but which can only please the Christian. Still, the subject was not abandoned by musicians, it lost none of its popularity, but it was treated in a style fitted to its combined solemnity and joyfulness. Old John Sebastian Bach opened the way with his Christmas Oratorio, in six parts, and Handel loved with the immortal "Messiah." Later still, last wrote "Christus ist geboren," Berlioz, the unbeliever, wrote "L'enfance du Christ," Saint-Saëns has written an "Oratorio de Noël," while Adam, Sullivan and a host of others have written carols which are known by every musician. Adams' "Miserere, Christi, c'est There volens" has been translated into all the civilized tongues and has been sung every Christmas-tide for years, in thousands of churches the world over.

The theme is not exhausted, nor will it be so long as the aspirations of mankind shall extend beyond the present. So long as there shall be Christians on earth and Christ in heaven, Christians shall find in these for the best inspirations of the best musician—inspirations which shall, perhaps, survive when "a new earth and a new heaven," shall have taken the place of this "vale of tears."

BEFORE another visit of the Review to our readers, the holidays will have come and gone. It is in order therefore, for us to now wish one and all, in the accepted form: "A merry Christmas and a happy New Year!" This wish, however, is not merely formal; it is, on the contrary, quite sincere. Of course, we know but very few of our readers personally, and yet we cannot help but think of them as members of one large family whose numbers are scattered from one end of the world to the other. It seems to us that their joy is our joy and their prosperity is our prosperity. And so, in wishing them a Merry Christmas we feel that we are wishing ourselves a share of its merriment. In so large a family as ours there must be some to whom the hand of Providence will deal out sorrow and pain even in this time of mirth. To these we would express our sympathy and our hope that they may find "a balm in Gilead." We trust that even if their Christmas cannot be merry, it may be blessed, since "blessed are they that mourn, for they shall be comforted." And we wish you a "happy New Year!" Wish for yourselves, friends, all the good things that are right things (and only such are worth the having) and these are the things we wish for you. Doubtless, you too wish us well, and we thank you for the wish. To make it tangible, however, will you not try to increase our happy family of musical people, by getting your friends to enroll themselves among our subscribers? By so doing you will be doing them, even more than us, a favor.

With this issue we close the eighth annual volume of Kunkel's Musical Review. In these volumes we have published more genuine music than have all our contemporaries together in the same time. If by so doing, we have lost, as subscribers, those whose ideal of music is the "nigger minstrel" song and dance, we confess that we do not regret it.

IN the chapter called "Small troubles at grand concerts," in the "Grosesques de la Musique," Berlioz gives a specimen of the exertions necessary, on the part of the conductor, to secure the unembellished performance of an air by Mozart. At last we begin; the *cantatrice* resigns herself to the *chef-d'œuvre*. She covers it with embroideries as one might have

expected. The conductor hears somewhere within himself the eloquent exclamation, "Krrrr!" and turning to the Diva, says, in his softest voice, 'If you sing it in that way you will have enemies among the audience. 'Do you think so?' 'I am sure of it.' 'Dear, dear! but— . . . Perhaps it might be as well to sing Mozart exactly as it is written. Well I am ready for anything!' 'That is right; courage; risk the adventure; sing Mozart with simplicity.' Some think Mozart a great master, not deficient in taste.' We begin again. The singer having made up her mind to drink the cup to the dress, sings simply this miracle of expression, sentiment, passion and style, only changing two bars, just for the honor of the calling. She had scarcely finished when five or six people rush up to her, exclaiming, 'A thousand thanks, Madame; with what simplicity and purity you sing! That is the true style in which to interpret the great master; it is delicious, admirable! Ah, you understand Mozart!' The conductor, apart, 'Krrrrr!' What a touch that is, the two bars she is obliged to change, *pour l'honneur du corps!*



"THREE CHRISTMASSES."

And, asleep or awake, the bright child-eyes have seen,  
From the high mountain tops, with the decked regiments,  
The sweet Christ-child come down at the call of their prayer—  
And the winter is warm, and the world blooming fair!

### THREE CHRISTMASSES.

II

Groans and shivers the earth 'neath the breath of the blast,  
Lo! the storm-demons shriek as they hurry on past—  
Night and storm in the world, night and storm in a soul  
Which, in losing its faith, has lost sight of the goal  
That Faith only can see! Has lost sound of the voice  
That can bid storms be still and make sorrow rejoice!  
Rare with wand 'ring at last, lo, he falls on his knees:  
"Oh Thou, Christ-God," he cries, "I am weary of these  
Doubts and sorrows and sins that assailed Thee in vain;  
Give me back, Lord, the faith of my childhood again!"  
And the night is as day, and the earth is as heavy,  
And the angels are glad o'er a sinner forgiven!

III

Brown and sore lies the earth, for the year has grown old,  
And its pulses are faint, and its heart waxed cold,  
And the restless leaves, tossed in the hands of the gust,  
Have low whispers of death and return to the dust.  
On his pillow of pain walleth one who has wrought  
Many years, untruly, as His Master had taught.  
As in childhood, again, through the dark cypress trees,  
One who walketh in light, on the mountain, he sees;  
And he hears, faint and far, the sweet songs of the blest,  
And the Father's "Well done; enter thou in to rest!"  
And the Christ-man has left all His glory on high  
His weak brother to bear in his arms to the sky!

—L. D. FOULON.

I

White and still sleeps the earth in the winter's embrace  
While the night's startled eyes gaze in awe on her face.  
In a cot of the vale other eyes are awake  
That, in child-faith, a look tow'rd the mountain path take.  
And child lips repeat, as the child-eyes close:  
"Oh, sweet Christ-child, come down, through the woods, o'er  
the snow,  
With the good gifts Thou hast for the children of earth,  
With the tops and the sweets and the tree and the mirth!"  
And, asleep or awake, the bright child-eyes have seen,  
From the high mountain tops, with the decked regiments,  
The sweet Christ-child come down at the call of their prayer—  
And the winter is warm, and the world blooming fair!





## TRADE NOTES.

Miller's new music hall, in Boston, will open probably the latter part of January.

C. Briggs & Co. enjoyed their thrice-dinnering diners none the less because their business in their new quarters is increasing very fast. J. G. Gardner exhibits the Briggs at New Orleans this year.

The growing interest in the Calenberg and Vangel piano is due to the fact that the instruments are of a special class that will make their instruments all that can be desired in a first-class piano. The following testimonials received by this house daily are well deserved.

The business of R. M. Bent & Co. is running on nicely and their pianos are popular every day. This is due to the fact that after fifteen years with orders ahead all the time. Their small upright "Rondino" is particularly successful. Style is received with great favor by the trade.

George Kilgen of 69 and 64 S. E. (formerly Summit Ave., Louis.) has received not a few testimonials over the excellence of the organ he has recently set up in the Catholic Church at Las Vegas. This organ is said to be the largest of St. Louis and adds one more to the many successes of this experienced builder.

The new organ of Mount Calvary Church, St. Louis, built by Henry Kilgen, of 70, Market Street, was opened with a recital and concert on the 14th ult. Mr. Kroeger was the organist of the occasion and showed the instrument to the best advantage. The universal verdict was that the organ was excellent.

The Town Hall of Sidney, New South Wales, is to have the largest organ in the world, containing 6 ranks of keys, 72 speaking stops, 6 of which will be 16 ft. tone, and the highest of the cost of which will be over \$100,000, the choice of builder lay between a Londoner and a New Yorker, and New York, who are busy preparing plans and have strong hopes of reviving the idea.

Hardman, Peck & Co. write us: "We have all we can do at present. We shipped twenty-five pianos last week, and in three this week. With prospects so bright, our salesmen need not be idle. Our new large ship attachment is meeting with great success. Dr. S. Smith & Son, of New York, have just taken the agency of the Hardman Piano, which will give their already leading piano a new lease of life. We are glad to hear of it. We shall have a new fine Baby Grand for Jan. 1st."

George & Son New York and New York, N. Y. Brass West Piano, was put upon the market some six weeks ago, many points of novelty and beauty, and many points of excellence. It has made considerable headway in the market, and has been made of the old, reliable and progressive house, whose long and successful history is a guarantee of the quality and sterling workmanship from a host of shining names in the musical world. It is a piano that may be relied upon for its upright, which has made a "decided hit" in the trade.—Am. Mus.

Three artists that understood the requirements of a first-class piano, have recently voluntarily submitted their approval of the eminence upon the stage. They are, J. H. Lumbert, in brief that the Sommer piano "answers all the requirements of the most exacting taste and responds to the most delicate as well as powerful demands." Edmund Krumpholtz, the well-known pianist, said: "I have never played upon a piano that responded more promptly and satisfactorily to my interpretation of classic and modern composition." And Mr. Constantine Sternberg says: "The tone is round, full and sonorous. The touch is simply perfect."

The Mason & Hamlin Piano and Organ Co. was awarded the grand gold medal for their organ exhibited at the International Exhibition in London, over thirty competitors. The company has since its organization in 1864, manufactured over 100,000 organs sold. They are now manufacturing at the rate of 200 organs a week, and 20 pianos. The officers of the company are now organized, are: Mr. Henry Mason, President and Treasurer; Mr. Henry Bassford, Secretary; and Mr. John T. Hamlin, Vice-President. The works of the company are at Cambridgeport, Mass., and are said to be the largest of their kind in the world. They have a regular working force of 600 hands.

## CHANGES OF FASHION IN MUSIC.

ASHIONS change in music far more than in any other art. The "impressionists" among the painters would have been hooted at a short time ago, just as apostles of the music of the future are sneered at by some conservative musicians to-day. But, in our art, every one of the great composers has been scoffed at by the critics. Haydn was once thought overladen and intricate. Beethoven was thought to play difficultly upon difficulty, merely to display his learning. Schumann was ignored by the leading critics, and then held to be merely a musical iconoclast. Wagner was so cordially hated that a cyclopedia has been made of the harsh terms used against him by his enemies. And all, in music, there is but one true and infallible critic-time. Possibly, the musician of the twenty-first century will say, "The ancients about 1880 were fond of a rather different kind of music in the words of their chief composer, Wagner. Our own great composer, Schenckeburger, has long caused the other to be forgotten. What is at present we have combinations of instruments mathematically arranged to definitely fix every emotion,—as impetuosity, baseness, and passion, remorse, clarinet, oboe, and 'cello, etc."—this Wagner used little themes called *Leitmotive*, to express the same, a much more clever and artistic arrangement, as any cultivated musician of this age will see. Nevertheless, "The Walkyrie," of these ancient pieces has survived, and one can see a full list of quaint and simple beauties.—*Musical Herald*.

## OUR MUSIC.

"TILLIE'S FAVORITE RONDO".....Sidus.  
Beside the excellent lyrics, quite new, and of a certain classicity of character, that reminds one of the sonata styles of Liszt or Haydn.  
"HOMERUS NO. 11" (From "Vier Hymenes").....Kroeger.

The other numbers of this set have already been seen by our readers. The name of *homosyne* as applied to this composition is a misnomer, for it is rather soulful than humorous or fanciful. It is really more in the style of a "song without words" than anything else, but "a rose by any other name would smell as sweet," and the name of this tone poem is not at all affected or refined sentiment, as our readers can see for themselves, by playing it as they please.

"LARRY FLATWATER".....Anschütz.  
This melodious and genial composition is by a nephew of the renowned and lamented Carl Anschütz. It shows that the great musical talents of the uncle have not all died with him. This is one of the very first compositions given to the public by this young author and it certainly gives promise of even better things later.

"MERRY WAX FANTASY" (Duet).....Sidus.  
Every one knows the melodious opera "The Merry War" and all our readers know what Sidus can do in the way of selecting and arranging operatic and other music. This is a very good example of the best of his work. It is a composition of excellence set up to the highest standard of excellence set up here; this is "one among a thousand."

"THE PROPOSAL".....Hubbard T. Smith.  
Can any of our readers furnish us with the name of the author of the words of this song? They have gone the round of the press, but no one seems to know anything about their paternity. As to their very effective setting in music, it is due to a Washington gentleman, of whom our readers and the musical world in general will probably hear again.

"VALSE DES FLEURES" (revised edition),.....Ketterer.  
Hark! the fairy orchestra strikes up, Mr. Sunflower bows to Miss Hollyhock, Mr. Dahlia to Miss Rose, Mr. Dandelion to Miss Violet, Mr. French Kiss to Miss Daisy, Mr. Heliotrope to Miss Verbena, Mr. Larkspur to Miss Lily, Mr.—but the waltz has begun and their whirl and whirl and whirl of motion and blending of fragrances that we can hardly tell which is which or who is who. If that is not what a Ketterer meant, then he meant something else and it's all the same. Anyhow this is decidedly one of his most popular compositions, and the revisions have made it more worthy than ever of its popularity.

The pieces in this number are:  
"TILLIE'S FAVORITE RONDO".....Sidus.....\$ 33  
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## NEW MUSIC.

Among the latest of our issues we wish to call the special attention of our readers to the pieces mentioned below. We will send any of these compositions to those of our subscribers who may wish to examine them, with the understanding that they may be returned in good order, if they are not suited to their taste or purpose. The names of the authors are a sufficient guarantee of the merit of the compositions, and it is a fact now well known that the house of Kunkel Brothers is not only fastidious in the selection of the pieces it publishes, but also the most carefully edited, fingered, played, and revised publications ever seen in America, that further notice of this fact is unnecessary.

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# 

New Edition Revised by the Author

E. Ketterer Op. 116.

*Allégo brillante* 6-80.

The musical score is written for piano and features a right-hand melody and a left-hand accompaniment. The key signature has two flats (B-flat major), and the time signature is 3/4. The tempo is marked 'Allégo brillante' with a metronome indication of 6-80. The score is divided into five systems. The first system begins with a forte (f) dynamic. The second system includes a 'dolce' (softly) marking. The third system features a fortissimo (ff) dynamic and a 'dim.' (diminuendo) marking. The fourth system continues with various dynamics and articulation. The fifth system concludes with a 'dim.' marking and a final cadence. Pedal points are indicated by 'Ped.' and asterisks throughout the piece. The score is copyrighted by Kunkel Bros. 1885.

Copyright, Kunkel Bros. 1885.

*leggermente*

First system of a musical score in G major, 4/4 time. The right hand features a melodic line with many slurs and fingerings (1-5). The left hand provides a harmonic accompaniment with chords and single notes. Pedal points are indicated by 'Ped.' and asterisks. The system contains six measures.

Second system of the musical score. It continues the melodic and harmonic themes from the first system. Pedal points are marked throughout. The system contains six measures.

1. *dim.* 2. *dolce.*

Third system of the musical score. It begins with a first ending marked '1.' and a second ending marked '2.' with the instruction 'dolce.'. The first ending leads to a new section. Pedal points are indicated. The system contains six measures.

Fourth system of the musical score. It continues the melodic line with various slurs and fingerings. The left hand accompaniment remains. Pedal points are marked. The system contains six measures.

*dim.*

Fifth system of the musical score. It features a melodic line with slurs and fingerings. The left hand accompaniment continues. Pedal points are marked. The system contains six measures.

Sixth system of the musical score. It concludes the piece with a final melodic phrase and a sustained harmonic accompaniment. Pedal points are marked. The system contains six measures.

8-  
A  
ff  
dim.  
f  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

stacc.  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

8-  
Ped. Ped. Ped. Ped. Ped. Ped. \*

ff

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Or. 4/3

ff

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Or. 4/3

ff

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Or. 4/3

ff

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Or. 4/3

*très légèrement.*

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

First system of musical notation, featuring a treble and bass staff. The music includes various fingerings (e.g., 1, 2, 3, 4, 5) and dynamic markings such as *ff* and *pp*. Pedal points are indicated by "Ped." and asterisks. The system concludes with a fermata.

Second system of musical notation, continuing the piece. It includes fingerings and dynamic markings like *ff* and *pp*. Pedal points are marked with "Ped." and asterisks. The system ends with a fermata.

Third system of musical notation, featuring a treble and bass staff. It includes fingerings and dynamic markings such as *ff* and *pp*. Pedal points are marked with "Ped." and asterisks. The system concludes with a fermata.

Fourth system of musical notation, featuring a treble and bass staff. It includes fingerings and dynamic markings like *ff* and *pp*. Pedal points are marked with "Ped." and asterisks. The system ends with a fermata.

Fifth system of musical notation, featuring a treble and bass staff. It includes fingerings and dynamic markings such as *ff* and *pp*. Pedal points are marked with "Ped." and asterisks. The system concludes with a fermata.

Sixth system of musical notation, featuring a treble and bass staff. It includes fingerings and dynamic markings like *ff* and *pp*. Pedal points are marked with "Ped." and asterisks. The system ends with a fermata.

5 1 2 4 3 5 5 1 2 4 3 5 2 5 3 1 2

*doùr.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

8

*ff* *dim.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

5 1 2 4 3 5 5 1 2 4 3 5 2 5 3 1 2

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

8

*ff* *dim.* *mf*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*mf* *mf*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*legg.* *mf*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*legg.*

*mf*

Ped. \* Ped. \* Ped. \*

*mf*

*mf*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*mf*

*ff*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*ff*

*ff*

*ff*

*ff*

*ff*

*Presto.*  
*tres brill.*

Ped. *v* Ped. \*

*ff*

*ff*

*ff*

*ff*

*ff*

Ped. Ped. Ped. *v* Ped. *v* Ped. *v* Ped. *v*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

Ped. *v* Ped. *v* Ped. *v* Ped. *v* Ped. *v* Ped. *v*

# MERRY WAR.

(Johann Strauss)

Carl Sidus Op. 127.

*Andantino*  $\text{♩} = 112$ . *Secondo.*

*p*

*Pedale ad lib.*

*dimin.* *uen - do.* *p* *pp*

*1*



# MERRY WAR.

(Johann Strauss)

Carl Sidus Op.127.

*Andantino* ♩ = 112.

*Primo.*

*p*

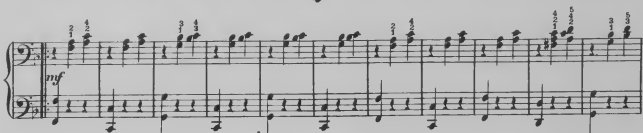
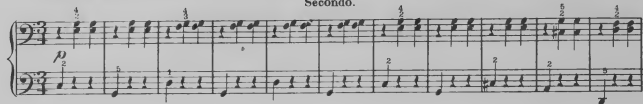
*Pedale ad lib.*

*dimin.* *uen.* *do* *p* *pp*

1

Tempo di Valse 6-80.

Secondo.



Primo.

*Cantabile.* *Primo.*

*p* *Cres.*

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff is for the vocal line, and the lower staff is for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment begins with a bass clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and fingerings. The lyrics are written below the vocal line.

*mf*

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line, likely for a voice or a single instrument. It consists of 16 measures. The key signature has one sharp (F#). The time signature is 2/4. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with dynamic markings like *cres.* and *mf*. There are also fingerings indicated by numbers 1-5 above the notes.

Musical score for "The Rose Tree" in 3/4 time. The score is written for a piano (p) and includes a vocal line (soprano) and a piano accompaniment. The key signature is one flat (B-flat). The tempo is marked "Allegretto". The score consists of two systems. The first system has a vocal line and a piano accompaniment. The second system has a vocal line and a piano accompaniment. The piano accompaniment features a prominent bass line with many accidentals and a treble line with chords and single notes. The vocal line is a simple melody with some grace notes.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next four measures. The melody is written in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It features various ornaments, including grace notes and slurs, and dynamic markings such as 'cres.', 'sf', and 'mf'. The bass line is written in bass clef and includes fingerings and dynamic markings like 'mf'. The piece concludes with a double bar line.

[illegible]

Secondo. *Allegro* ♩ — 144.

First system of musical notation. Treble and bass staves. Treble staff begins with a treble clef and a key signature of one sharp (F#). Bass staff begins with a bass clef and a key signature of one sharp (F#). The music is in 4/4 time. The first measure of the treble staff is marked with a forte *f* dynamic. The first measure of the bass staff is marked with a forte *f* dynamic. The first measure of the treble staff is marked with a first ending bracket (1.). The first measure of the bass staff is marked with a first ending bracket (1.). The first measure of the treble staff is marked with a first ending bracket (1.). The first measure of the bass staff is marked with a first ending bracket (1.).

Second system of musical notation. Treble and bass staves. Treble staff begins with a treble clef and a key signature of one sharp (F#). Bass staff begins with a bass clef and a key signature of one sharp (F#). The music is in 4/4 time. The first measure of the treble staff is marked with a first ending bracket (1.). The first measure of the bass staff is marked with a first ending bracket (1.). The first measure of the treble staff is marked with a first ending bracket (1.). The first measure of the bass staff is marked with a first ending bracket (1.).

Third system of musical notation. Treble and bass staves. Treble staff begins with a treble clef and a key signature of one sharp (F#). Bass staff begins with a bass clef and a key signature of one sharp (F#). The music is in 4/4 time. The first measure of the treble staff is marked with a first ending bracket (1.). The first measure of the bass staff is marked with a first ending bracket (1.). The first measure of the treble staff is marked with a first ending bracket (1.). The first measure of the bass staff is marked with a first ending bracket (1.).

Fourth system of musical notation. Treble and bass staves. Treble staff begins with a treble clef and a key signature of one sharp (F#). Bass staff begins with a bass clef and a key signature of one sharp (F#). The music is in 4/4 time. The first measure of the treble staff is marked with a first ending bracket (1.). The first measure of the bass staff is marked with a first ending bracket (1.). The first measure of the treble staff is marked with a first ending bracket (1.). The first measure of the bass staff is marked with a first ending bracket (1.).

Fifth system of musical notation. Treble and bass staves. Treble staff begins with a treble clef and a key signature of one sharp (F#). Bass staff begins with a bass clef and a key signature of one sharp (F#). The music is in 4/4 time. The first measure of the treble staff is marked with a first ending bracket (1.). The first measure of the bass staff is marked with a first ending bracket (1.). The first measure of the treble staff is marked with a first ending bracket (1.). The first measure of the bass staff is marked with a first ending bracket (1.).

Primo.

*Allegro* ♩ - 144

A musical score for the song 'The Rose Tree'. The score is written for a piano accompaniment, featuring a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody consists of a series of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The accompaniment consists of a steady eighth-note pattern in the left hand, with some rests and a final chord. The score is labeled 'The Rose Tree' at the top right.

*Con Brio.*

5 4 4 4 2 4 3 2 3 2 4 3 1 2 2 3 2 3 2 4 3 3

*cres.*

*Con Brio.*

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a melody and a bass clef staff with a piano accompaniment. The melody is written in G major and 2/4 time, featuring various ornaments and fingerings. The piano accompaniment consists of a simple harmonic pattern. The second system continues the melody and accompaniment, ending with a final cadence. The score is labeled 'The Rose Tree' and includes a key signature of one sharp (F#) and a time signature of 2/4.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next four measures. The music is written for piano and voice. The piano part features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The voice part consists of a single melodic line. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*. The lyrics 'The Rose Tree' are written below the voice line in the first system.

# III

E. R. Kroeger.

*Allegretto.* ♩. — 72.



*Plaintivo.*

First system of musical notation. Treble and bass staves. Dynamics: *mf*, *dim.*, *mf*. Pedal markings: Ped., Ped., Ped., Ped. with asterisks. Fingering numbers are present throughout.

Second system of musical notation. Treble and bass staves. Dynamics: *dim.*. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped. with asterisks. Fingering numbers are present throughout.

*rinforz.*

Third system of musical notation. Treble and bass staves. Pedal markings: Ped., Ped., Ped., Ped., Ped. with asterisks. Fingering numbers are present throughout.

Fourth system of musical notation. Treble and bass staves. Dynamics: *dim.*. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped. with asterisks. Fingering numbers are present throughout.

Fifth system of musical notation. Treble and bass staves. Dynamics: *mf*. Pedal markings: Ped., Ped., Ped., Ped., Ped. with asterisks. Fingering numbers are present throughout.

*a tempo.*  
  
*Pedale ad lib.*



# THE LITTLE FLATTERER.

Otto Anschuetz Op. 45.

Tempo di Polka. ♩ = 84.

Coaxingly.

*mf*

Ped. \* Ped. \* Ped. \*  $\frac{1}{3} \frac{5}{6}$  \*

Ped. \* Ped. \* Ped. \* Ped. \*

*mf*

*cres.*

*or*  $\frac{1}{5} \frac{2}{4} \frac{3}{4}$

1. 2.

Ped. \* Ped. \* Ped. \* Ped. \*

First system of musical notation, featuring piano (p) dynamics and pedal markings (Ped.) with asterisks.

Second system of musical notation, featuring piano (p) dynamics, crescendo (cres.) markings, and pedal markings (Ped.) with asterisks.

Third system of musical notation, featuring first and second endings (1. and 2.), piano (p) dynamics, and pedal markings (Ped.) with asterisks.

Fourth system of musical notation, featuring piano (p) dynamics, mezzo-forte (mf) dynamics, crescendo (cres.) markings, and pedal markings (Ped.) with asterisks.

Fifth system of musical notation, featuring piano (p) dynamics, crescendo (cres.) markings, and a section labeled "Trio." with pedal markings (Ped.) and asterisks.

Sixth system of musical notation, featuring piano (p) dynamics, crescendo (cres.) markings, and pedal markings (Ped.) with asterisks.

This page of musical notation is for a piano piece, likely from a 19th-century repertoire given the style and the use of 'Cresc.' (Crescendo). The notation is arranged in six systems, each with a grand staff (treble and bass clefs). The music is characterized by intricate fingerings, often indicated by numbers 1-5 above or below notes. Pedaling instructions are frequent, marked with 'Ped.' and sometimes a star symbol. Dynamic markings include 'f' (forte) and 'Cresc.' (Crescendo). The piece concludes with a 'FINE' marking and a repeat sign. The bottom of the page features the number '787 - 5' and a small 'Ped.' instruction.

# TILLIE'S FAVORITE RONDO.

Notes marked with an arrow must be struck from the wrist.

Carl Sidus Op. 105.

*Allegretto* ♩ = 100.

The musical score is written for piano and features five systems of music. Each system consists of a piano (left) and treble (right) staff. The tempo is marked 'Allegretto' with a quarter note equal to 100 beats. The score includes various musical notations such as fingerings, slurs, and dynamic markings like 'mf' and 'cres.'.

System 1: The piano part begins with a *mf* dynamic. The treble part has a series of eighth-note patterns with fingerings indicated above the notes.

System 2: The piano part continues with a steady eighth-note accompaniment. The treble part features more complex eighth-note patterns.

System 3: The piano part includes a *cres.* (crescendo) marking. The treble part has a *mf* dynamic marking. The system ends with a repeat sign.

System 4: The piano part continues with a steady eighth-note accompaniment. The treble part features more complex eighth-note patterns.

System 5: The piano part continues with a steady eighth-note accompaniment. The treble part features more complex eighth-note patterns. The system ends with a repeat sign.



Repeat Trio to Fine, then repeat from beginning to 'f'.

# THE PROPOSAL.

WERBUNG.

Hubbard T. Smith.

*Moderato* ♩ = 100

Der Ep - heu liebt der Ul - me Stamm, Das  
The vio - let loves a sun - ny bank, The

Veil - chen liebt den sonn'gen Rain; Die Primmel liebt den Wie - sen - grund, Doch  
cows lip loves, she loves, the lea; The scar - let - sleep - er loves the elm, But

ich, ich lie - be dich al - lein! Ich lie - be dich! Ich lieb' ich lie - be dich!  
I love thee, but I love thee, but I love thee, but I, yes I love thee!

*Der Sonnenstrahl küsst Berg und*

The sun - shine kis - ses mount and

*Thal, Es küsst die See der Ster - ne Schein; Es*

yale,            The    stars they kiss, they kiss,    the sea;            The

*küsst der West den duftgen Klee,      Ich küß' küs - se dich,      ich*

west winds kiss the clo - ver blooms, But I kiss, kiss, thee, but

*küss,*    *küs - se*    *dich,*                  *ich küs - se .....* *dich.*                  Die  
a tempo

I kiss, kiss, thee, but I                      kiss                      thee! The

*Die-ne freit der Li-tie Kelch, Der Gold-fink freit sein Weüchen fein; Des*

ori-ole weds his mottled mate, The li-ly weds, yes weds, the bee! Heavns

Ped. \* Ped. \* Ped. \* Ped. \*

*Himmels Hund die Er-de freit, Doch ich darf ich dein Frei-er sein! Darf*

mar-riage ring is round the earth, Shall I wed thee, shall I wed thee! Shall

Ped. \* Ped. \* Ped. \* Ped. \*

*ich dich frein! Darf ich dich frein! Darf*

I wed thee! shall I wed thee! shall

Ped. \* Ped. \* Ped. \*

*ich dich frein! Darf ich, darf ich, dich frein!*

I wed thee! shall I, shall I, wed thee!

Ped.







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219 Chestnut Street,

**ST. LOUIS.**

has been unable to go to the mountain, but the mountain has been brought to him. So much for the publisher of this gathering. In welcoming the newcomers one feels that praise is not the most fitting tribute to their noble art; they must not be met—as Scott has expressed it—with

"Cold respect to stranger guests."

Their welcome must be longed with their own enthusiastic nature, and therefore speak to them in poetry:

In days when there was less of prose,  
When art and artists wandered free,  
The dolphins from the deep arose,  
And bore a singer o'er the sea.

Lo here! Three minstrels cross the brine,  
And each bears dearly in his hand  
The banner of an art divine,  
To plant it in a foreign land.

Neglects than Arion—but more,  
They call no dolphins now around,  
But when their voices sing a splendor o'er  
Our hearts leap up to meet the sound.

Ambassadors of noble cause,  
We know the tribute that you bring;  
We, too, are ruled by Music's laws,  
We, too, on tones can heavenward swing.

No skies are here of Roman blue,  
No sweeping hills—high welcome sound,  
Yet here the chime rings as with you,  
"Our life is short and Art is long."

And in that Art your place shall be,  
Honored and foremost in our band,  
And the best you here may see  
Almost another Fatherland.

As brothers you shall with us live,  
For in your gathering here we see  
This is the welcome that we give,  
Long be there we say—"Welcome!"

After this there came a collection, a general hand shaking, and personal greeting of the new arrivals, and an impromptu musicale to which each one contributed. This is the welcome that we give. You see here the chime rings as with you, "Our life is short and Art is long."

**CHARLATANS.**

HERE is much good sense and plain-spoken truth in the following short editorial from *Charlottesville's Musical Visitor*:  
This word is frequently applied by members of the musical profession to fellow members. The late Music Teachers' Association meeting held in New York, was provocative of several letters in which the writers advocated "weeding out the charlatans." This is all right. They should be weeded out of all professions and organizations, musical or otherwise. But this word is, we fear, often interpreted by those who apply it, to mean "all those who do not agree with us," or "those who have not arrived at our charlatanism," or in other words "a charlatan is one who does not belong to our set."

Now a charlatan is a pretender; one who deceives, whatever his attainments may be. No matter how proficient or cultured he may be, he does not prevent him from being a charlatan and a pretender. On the other hand, an earnest student, a patient plodder, though of limited ability, is the peer of the classicist in worthiness of purpose and honest endeavor.

The pianist is very much inclined to look down upon and decry the work of the singing teacher. The "Psalm singer" is considered beneath the notice of the manipulator of the voices. The teacher of the rudiments in any art or science, honest and capable in his sphere though he may be, is not considered as occupying a very elevated position in the profession, by those whose fortune it is to deal only with advanced students. At least the place assigned him is not such a one as to make his head swim with the height thereof.

There are pretenders in all the walks of life. There are teachers, so-called, both of elementary and complex matters who rightly deserve the name of charlatans; there are too many who are attempting what they know they can not accomplish, who are deceiving the pupil and public, who work with an unworthy purpose and who deserve the fate that sooner or later will surely overtake them. But these frauds are not confined to the ranks of the psalm singers any more than to the army of piano pounders, nor to those teachers whose attainments are limited, nor to the more advanced in the profession.

All dishonesty is charlatanism. All pretense of being what we are not is charlatanism. All self-imagined superiority is charlatanism. All pharisaical elevation the neck and nose is charlatanism. Charlatanism, wherever found, and its limits are not measured by the knowledge and attainments of any one in any branch of the profession.

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**MAJOR AND MINOR.**

MRS. ADRIANA PATTI will, it is said, sing in February at Madrid.

MAX KALLBERG of Vienna, has published a new libretto to Mozart's *Don Juan*.

The tenor, Mierzwinski, is engaged, says the London Musical World, by Herr Fischhoff for an Italian operatic tour in America.

NEXT year there is to be a grand congress of musicians in Milan, and no less than 200 composites have already expressed their intention of attending it.

STEFANO ERNEST BARILLI, Patti's half brother, the only person she said that ever taught her anything about singing, died in Philadelphia, November 17th.

The Chicago Indicator speaks of Massenet's new opera as "Lee Cid"—shades of Corneille, in that it is your hero as he is taken for a "Ching-Ching Chinaman!"

DR. EDUARD HANSELKE, the famous Viennese *Altleraren* and critic has come out strongly in the *New Free Presse* in favor of the universal adoption of the French pitch or diapason normal.

The November issue of Church's *Musical Visitor* says that Gounod's *Mors et Vita* "will be first performed at the end of October at St. Louis, etc." Brother Murray is a reliable prophet of the past.

We call the attention of our readers to the large and elegant assortment of Christmas Cards and holiday goods to be found at the old and reliable establishment of Scharr Bros., corner Seventh and Olive Streets.

A "SYSTEMATIC Chronological Catalogue of the Works of Richard Wagner" will shortly be published from the pen of an industrious amateur, the possessor of a complete collection of Wagneriana—Herr Nicolaus Osterlein, of Vienna.

ADRIENNE of Grace Greenwood will be glad to learn that her daughter, Miss Annie Lyndhurst, is acquiring an enviable reputation as a light soprano, and will shortly appear in opera, at Milan, with good success, with her brother-in-law.

Numerous harp, flute, trumpet, drum and bells, supposed to be three thousand years old, have been lately found while some excavations were being made in Assyria and Egypt, especially among the ruins of Memphis.

The little one who guessed that the purpose of sermons was "to give the singers rest," was not far from the mark, in attendance upon one of our fashionable churches, where religiosity takes the place of religion, and operatic strains that of genuine devotional music.

ASTONISHING and paradoxical as it may seem, yet it is well for all decent people to know that the person who sits at a concert or opera and hums over all the music to the distraction of his neighbors really knows the least about music of any in the room.—*Lowell Citizen*.

At a concert given by Franklin Council I, of H. on November 20th, which was presided over by Mr. A. Shattner, "Director of Shattner's Conservatory of Music," the principal number was two songs, one very novel and the other very good, by Wm. G. Pavitt. We have not yet heard what chair Mr. Pavitt fills in Mr. Shattner's conservatory.

The *Musical Standard* is the name of a new musical monthly started in Cincinnati, under the editorship of Mr. Geo. T. Bulling. Mr. Bulling has considerable experience as a writer on musical topics, and if a new musical monthly can be made to succeed in this time of general business depression, he will probably come as near accomplishing the feat as any one could.

THERE was recently a threatened strike of artists at the Vienna Opera House on the subject of pitch. Mademoiselle Lucca and Mademoiselle Schindler, who had the diapason normal. A 435, but the other artists protested against the lowering of the pitch. The Austrian government have just decided against the two star vocalists, who will now have to bow to the inevitable.

INSPIRED by the Light of the Moon," a recent anonymous summer novel, with gaudy paper cover, published by G. W. Carleton & Co., turns out, on examination, says the *New York Evening Post*, "to be a mere issue of translations of three of Octave Feuillet's stories, which were published in one volume with the author's name on the title page, and called 'Les Trois—The Sphinx—Bellini.'"

Mrs. MONSIEUR-SCHLIESE-HUELSKAMP and another famous young woman lawyers at Louis Montague, the \$1000 beauty of Forough's show, will both appear on the lyric stage and form the two leading characters of a band of slaves that are to be sold to a wicked commissionaire in "Amoria," the opera at the Casino. The other four slaves are unknown to fame. All six of them have been in daily rehearsal for many weeks. It is not supposed that any of the slaves will have much to say. Sell their release.

A work of convenient art, worthy of a place of honor, library or parlor, is the Columbian Bazaar, which issues weekly the Pope Manufacturing Co., of Boston. Each day of the year is given upon separate sheets, with the latest news, news of information, or otherwise interesting. In fact, it is in the nature of a virtual encyclopaedia upon this universally utilized stock of stock. The calendar proper is mounted upon heavy board, upon which is exquisitely executed, in water-color effect, by G. H. Beck, of New York, a charming combination of cycling scenes.



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THE MUSICIAN'S WOOLING.

"Miss Clara-Net" said Tam-Bourine,  
A cittern by her side.  
"I've courted capbone high sixteen  
Long years to guitar bride."

"For harpibord-ed you too slow  
And in a bun-drum day,  
Or, may be, you preferred also  
Than husband to obey."

"If viol-as my love must chest—  
If violone must die,  
You are the catloope to meet  
Up yonder in the sky."

"O, Fiddle-sticks" the maiden cried,  
You spanst out fore're a bride  
If you're harp-ing for a bride  
You'll pop time-night—horn never."

He dute to lise the maiden coy,  
Who, blushing, cried and sob,  
"Don't! Stop! It's wrong to kiss hanthoy  
Till he's my bun-banjo."

"I've waited sixteen years," he cried,  
And I cornet wait longer,  
"O, dear" the cymbal maiden cried,  
"I'll shut my eyes—you're stronger."

I whistle little once he took,  
But one did not rest,  
The maiden's slight, "To 'march her look"  
Organ he took fine time.

—H. C. Dodge in Chicago Sun.

The highest-toned member of the land is the fife.

As necessarily before the act—"The orchestra."—Pittsburg Chronicle.

If you wish to catch a fish you must worm yourself into his confidence.

"Anax, why are you like a well-known musical instrument?" said Ruffy to his best girl, when he found unking pastry. She looked up in wonderment "Because," he chuckled, "because you are a pie-Alice!"

A CORRESPONDENT wants to know if it is proper to urge a young lady to sing at an evening gathering after she has refused once. It is proper to urge a little but not too much, lest she should change her mind.—Pittsburg Chronicle.

"I assure you, said the Newbome, 'my nerves are so sensitive, I am so finely strung, that every contrariety adds to my age.'"  
"Ah," he replied, full of compassion, but too ingeniously, "how much you must have suffered!"

WHATEVER your studies are play a little of Bach every day. It will give strength to your ground work.—Musical Record.

In other words it will improve your Bach-ground. It will also stiffen your Bach-bone.

Some how or other, everybody, some time or other, wants to sing "Auld Lang Syne," and only one man in a million knows the words; and he only knows the first verse, and he doesn't sing it right.—Cincinnati Commercial.

AN exchange speaks of the vitality of frogs. We know something of this. We heard a single twenty years ago. He had a frog in his throat. We heard him again last week. The frog was still alive. Physicians say this is not at all unusual.—Puck.

It is not surprising that there should be war and rumors of war in Turkey. It is said the Sultan has taken to composing music in imitation of Wagner's style. The line must be drawn somewhere, and it will be queer if it isn't drawn around the Sultan's neck.—Exchange.

YOUNG LADY.—We had a delightful time at Music Hall last evening. Mr. Dunkey. It was a Meyerbeer night, you know. Are you fond of Meyerbeer?  
Mr. Dunkey (hesitatingly).—Yes, but I think I would just as soon have Milwaukee.—New York Sun.

Is one of the St. Louis Courts the other day a lawyer was arguing a motion for a new trial, at such length that the Court fell asleep. The lawyer paused; the unnoted silence awoke the slumbering judge. The lawyer resumed: "May it please your honor, as I was saying yesterday"—Zaloni!

YOUNG Mr. Featherby and the hostess are listening to the singing in the adjoining parlor.

Mr. Featherby—How very dry your daughter, Miss Clara, has improved in her singing since I last heard her, my dear Mrs. De Tower. The dear child seems to have accomplished wonders for her voice. It seems so much fuller and clearer and sweeter.

Mrs. De Tower (in a constrained tone)—It is that little Miss Smith whom you hear singing. Mr. Featherby.—New York Sun.

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### THE VILLAGE CHOIR.

(Some distance after Tenyson.)  
Half a bar, half a bar,  
Half a bar onward  
Into an awful din,  
Choir and Presbyter hith,  
Into a mass of pious,  
They left the "Old Hundred"  
Troubles to right of them,  
Tenors to left of them,  
Bassons to front of them,  
Belloyed and thundered.  
Oh! that Presbyter's look,  
When the organ took  
Their own sweet time and book,  
From the "Old Hundred."

Screamed all the troubles here,  
Boggled the tenors there,  
Raising the parson's hair,  
While his mind wandered;  
Their art reason why—  
This psalm was pitched too high;  
Reasons to grasp and sigh—  
Out the "Old Hundred,"  
Twelves to right of them,  
Tenors to left of them,  
Bassons in front of them,  
Belloyed and thundered,  
Stormed they with shout and yell,  
Not wise they sang, nor well,  
While all the church wondered.

Dire the Presbyter's glare,  
Flash'd his pitchfork in air,  
Sounding from knee to toe,  
Out the "Old Hundred,"  
Swiftly he turned his back,  
Knew he his hat had not,  
Then from the screening pack,  
Himself he summoned.  
Tenors to right of him,  
Twelves to left of him,  
Disorder behind him  
Belloyed and thundered  
Oh, the wild howls they wrought;  
Right to the end they fought;  
Some tune they sang, but not,  
Not the "Old Hundred."

—Andre's Journal.

At a concert in Boston not many years ago, the leader became incensed at one of the audience shouting "louder! louder!" to him, until the poor player could stand no longer. He dropped the instrument and turned to the audience, saying: "It's all very well to say 'louder' but were is de v'ind to come from?"

"Poor old Mrs. Jones!" exclaimed a kind-hearted neighbor, "I wonder how she is getting along."  
"Then he told me," said the woman who had won the dance cap at the school in the evening, and said:  
"Yes, I saw her Sunday, did you know how old Mrs. Jones is, this morning, at I told you last night to do it."  
"Yes, sir."  
"Well, what was the result?"  
"She said that, seeing as you had the impudence to ask how old she was, she'd no objection to telling you she was seventy-four."

Flickins came down to the club last night with a great problem weighing on his mind.

"If I should stand on my head," said he, coming up, to the boys with an air of a man who has got a goose—"If I stand on my head the blood all rushes into my head, don't it?"

No one ventured to contradict him.

"Now," continued he triumphantly, "when I stand on my feet why don't the blood all rush into my feet?"

"Because," replied Miss Conningham's brother, "because, Flickins, your feet are not empty."

The boys all laughed, but Flickins couldn't see any joke—  
Lynn Union.

"Always," said papa, as he drank his coffee and enjoyed his morning coffee—"Always, children, change the subject when anything unpleasant has been said. It is both wise and polite."

That evening, on his return from business, he found his cravat-bed disarranged, and the tiny imprint of slipped feet silently bearing witness to the small thief.

"Mabel," he said to her, "did you see a monkey in town?"

"Papa," said Mabel, "did you see a monkey in town?"

"Never mind that, did you pick my flowers?"

"Papa, what did grandma send me?"

"Mabel, what do you mean? Did you pick my flowers? Answer me yes or no."

"Yes, papa, I did; but I ought I'd change the subject."—Ez.

### OUR BOOK TABLE.

"ANNUAL REPORT OF THE CIVIL SERVICE ASSOCIATION OF MISSOURI."

The most nonpartisan of republican measures, the most unpopulated democratic idea, is the salvation and humbug of so-called "Civil Service Reform." It is not the province of a musical paper to discuss the subject, but we must be allowed to say that a government of the people by the people and for the people, as we Lincoln's admirable definition of a republican government, must also be a government from the people, and not from a class of the people, however selected. The closing sentence of this report: "Before many years the officers of the Federal government will constitute a corps of our multitudinous host of employees, etc." indicate the evil we refer to. We want no corps of this kind, no select class, no bureaucracy. If the so-called "Civil Service Reform" were submitted to the voice of the American people, after a thorough discussion, the humbug would be swept from the statute-books with such unanimity that it would not dare show its head again for a century. It is with satisfaction, therefore, that we see that the "Civil Service Reform Association of Missouri" in this its fifth year, has the imposing array of its members all told.

